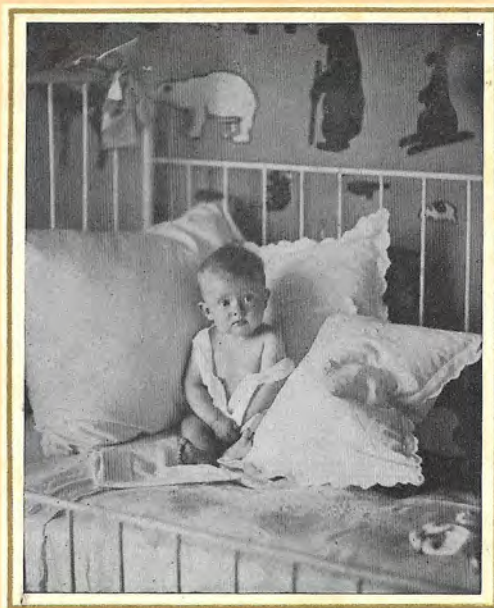


STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



Published by THE EASTMAN KODAK
COMPANY : ROCHESTER, *New York*

AUGUST 1913

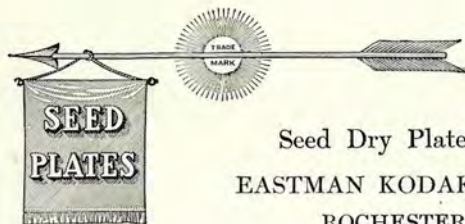
Work for Gradation

Gradation is that gradual blending from light to shade which gives objects their natural form and roundness. Therefore the plate with the longest scale of gradation will give a negative with the greatest amount of quality.

Excessive contrast, or lack of halftones, is a fault found in most fast plates.

Seed Gilt Edge 30 is the one plate which combines extreme speed with a long scale of gradation, giving roundness and form, quality in the negative identical with the quality of the lighting.

It's a Seed Plate you need.



All Dealers.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio
Roanoke, Va.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

Vol. 5

AUGUST 1913

No. 6

PLEASE THEM ALL

Ever have a lady come into your studio with an obstreperous child, probably order half a dozen moderate priced pictures and give you so much trouble and take so much of your time that you felt you had more than lost all your profit, to say nothing of the wear and tear on your good nature and the general disturbance of your peace of mind?

Such things happen in most every line of business and you can not expect to make the same profit on every order. Neither should you feel that such customers are more trouble than they are worth. Just stop and think of the good advertising you get out of a pleased customer and of how quickly a displeased and disgruntled one will throw the advertising machinery into reverse.

You are the one who should be loath to let customers accept what they believe to be only a

passable likeness, and there is certainly no excuse for your even allowing proofs to be made from negatives that you know will not make prints of good quality.

Please the finicky customer at any expense, and the value of that customer's praise of your work will be greater by far than that of the customer who is easy to please. The friends of that finicky man or woman will say that Brown must certainly be a fine photographer to please such a crank, and such advertising will pay for the extra trouble and lack of profit on that order.

Charge the loss to advertising. Call such philosophy optimism, if you will, but to please *every* customer, to me seems ordinary horse sense.

The woman who gives you the order for half a dozen pictures will often surprise you, once she is pleased, and I have known such a fussy customer to increase the order to such an extent that the transaction proved to be exceptionally profitable, even

though it did not appear to be so in the beginning.

Show your anxiety to please, by your willingness to make the best for every customer. The best is none too good for you in buying—it should be none too good for you in selling.



KEEP THE EMULSION HARD

Smith and Brown both used the same kind of plates, but when the hot season struck them, Smith began to have plate trouble, while Brown had none. Same kind of plates and same kind of weather, to be sure, but Smith and Brown were not the same kind of workmen. Brown had profited by previous hot weather experience and took precautions—Smith went along in the same old rut and blamed the plates when they became soft.

It is just about as easy to do things Brown's way, and it is certainly less expensive than spoiling even a few negatives.

You cannot use a fixing bath in hot weather until it is worn out, and expect the emulsion to remain firm on your negatives. Brown knew this from experience and made a fresh fixing bath every few days. Smith was as much averse to making a fixing bath as to breaking in a new pair of shoes, so fresh fixing baths were just about that few

and far between, in his studio. Of course he would dump in a pound of hypo once in a while, but as a *worn out* acid fixing bath has more of a tendency to soften a plate than to harden it, he would have been better off had he made a fresh, plain hypo bath.

A plate demonstrator recently made forty-two calls on photographers and found one Brown and forty-one Smiths. That is, he found one man out of forty-two who had a fixing bath properly made that would fix a plate in fifteen minutes. Most of the others required twenty-five to thirty minutes and some more than half an hour.

In hot weather a single-coated plate should be thoroughly fixed in from eight to fifteen minutes, preferably eight, and if the bath is fresh and contains the proper amount of acid, the plate is better for remaining in the bath at least twice the length of time it takes it to become perfectly clear. Such plates will be harder and will require much less washing, fifteen minutes in running water usually being ample time to remove all traces of hypo. This short washing is a great advantage in hot weather, but the negatives should remain in a fresh, quick working acid fixing bath at least twenty minutes, if you want them to wash quickly.

Making fixing baths is a very simple matter if you go about it in the right way. Have a stock



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio
Roanoke, Va.*



solution of hardener that will answer all purposes—the Artura hardener is a good one—and all that is necessary to make a plate fixing bath is to dissolve two pounds of hypo in a gallon of water and add five ounces of this hardener. The Stock Solution Hardener for plates and Artura paper is made as follows:

Water	80 OZS.
E. K. Co. Sulphite of Soda . . .	8 OZS.
No. 8 Commercial Acetic Acid . .	48 OZS.
Powdered Alum	8 OZS.

Try fixing plates as they should be fixed, making up a fresh bath at least once a week, and you will not only see that the results are worth the slight additional trouble, but you will also save time and money.



THREE STUDIOS

Messrs. Cole and Holladay, operating studios in Danville, Va., and Durham, N. C., have purchased the Kidd Studio of Roanoke, Va., Mr. Frank M. Johnson having been placed in charge as operator and manager.

Messrs. Cole and Holladay have made a business success of their studios and are known throughout the South as representative men of their profession, from an artistic as well as a business standpoint. Mr. Cole, who has charge of the Danville studio, is a delegate to the National Convention, while Mr.

Holladay, of Durham, is President of the Virginia and Carolinas Association.

Mr. Johnson is a young man of much ability, as will be seen by the reproductions of his work which we are privileged to use as illustrations for this issue of *STUDIO LIGHT*, and we predict a very successful business for this new Cole and Holladay studio.

Such progressiveness on the part of photographers is an indication of good business judgment, back of which one usually finds good judgment in other things as well, such as the employment of workmen, the selection of materials and methods of advertising. In the case of this particular firm of photographers, the selection of the materials which go to make up the excellent work of their studios, has had much to do with their success. Artura is the paper used exclusively for the high grade work of all three studios, and the excellent clientele of each is proof of the customer's appreciation of Artura quality.



*Every delicate tone,
or step of gradation
in your negative is re-
produced in the print
on Artura.*

The family in a group photograph—before they have left the old fireside and gone out into the big world—Ever think of it?

Nothing preserves the home atmosphere and home memories like a group picture—with father and mother in the center.

And, when the family is scattered how glad you will be that you had it done in time.

Photography almost puts this obligation on us. Make the appointment to-day.



There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.

TRUTH IN ADVERTISING

The Associated Advertising Clubs of America recently held a great convention in Baltimore, and the slogan of that convention was "TRUTH."

Advertising has come to be such a great factor in business that the two are inseparable, and the sooner the business man learns that advertising is necessary to his success and that *truthful* advertising is the only kind that will bring him lasting benefits, just that soon will his success be assured.

The public mind has become attuned to good advertising and it is not a hard matter to tell the false from the true. You may fool the public with a false statement, once in awhile, but it is cumulative advertising that counts, and it pays to be truthful.

The "There's a photographer in your town" advertisements are preaching a great truth that the public is beginning to heed. The family has been careless about keeping a photographic record of its members and the truth of our advertising arguments is reaching that family.

They are going to have pictures made, and your advertising should cause them to reach a decision and visit your studio, but your advertising must be truthful to get and hold that business.

If you say you make the best photographs for the least money, your advertising will not have the weight of your neighbor's, who merely says: "Father should be photographed as he looks today," and gives the name of his studio. Boost your own business but don't belittle your competitor. The public loves fairness, and truth and fairness in advertising go hand in hand, and win where selfishness fails.

Your advertising may bring a little business to some other photographer who does not advertise, but you can't have it all, and you *will* get the greater share; so why worry?

A photographer who is using our ads in his local paper, writes as follows: "Your ads are masterpieces and are like nuggets of gold to us photographers. For my part, I appreciate them more than I can tell you, and I trust that the bread that you are casting upon the photographic waters will return unto you greatly multiplied."

The photographer who feels as the man above, is getting his share of the increased business and we are not worrying about him. It is the man who is not going after business that we want to reach. We know there are plenty of people who want photographs and who are only waiting for a little local coaxing—waiting for the photographer to say, "I am the photographer in



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio
Roanoke, Va.*



your town," "Bring in the family for a group picture," "Why not let us make a photograph of the children while they are still in rompers?"

We don't just *believe* that our advertising will bring results—we know it and we are not worrying about our share. We are going at it stronger than ever in August, the copy on page 7 appearing as full pages in the August *Everybody's* and *Munsey's*, and as one-quarter page in the *Saturday Evening Post* and *Collier's*. The same copy will appear in the September issue of the *Ladies' Home Journal* and *Woman's Home Companion*, besides a new advertisement which will appear in other September magazines. The circulation of the magazines above, for the one issue, is over five million copies.

It costs a lot of money, to be sure, but it is going to bring big returns. Pitch right in and get your share and you will be too busy to worry about what the other man is getting. There are some more good cuts on page 27 to use with our copy. Port. 11 goes with the ad: "How I shall miss you when you are grown." It's a good argument to mothers—will make them want baby's picture taken. Make them think of you as the photographer, by truthful, unselfish advertising.



NEW ENGLAND CONVENTION—BOSTON, MASS., SEPTEMBER 2, 3, 4

The New England Convention was abandoned last year out of compliment to the National, which was held in Philadelphia, but as there will be many New England photographers who can hardly travel so far as Kansas City for the sake of attending the National, plans are being made for a rousing time at Boston in September.

The Executive Board of the New England Association is preparing a very practical program for this year's meeting, believing that the success of a convention depends entirely upon the benefits derived by each individual member attending.

Exhibits are asked for in Portraiture, Genre, Landscape, Marine, Autochrome and Animal Studies. The Board wishes the largest exhibit ever shown at a New England Convention.

All exhibits will be passed upon by a jury, and a Certificate of Honor will be given to those of acknowledged merit.

There will be a large loan exhibit from some of the best American photographers, the usual excellent exhibits of the manufacturers and a series of practical demonstrations, criticisms, talks and suggestions by prominent workers. All indications point to an interesting



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio
Roanoke, Va.*



and successful 1913 New England Convention.



ON PROFITING BY EXPERIENCE

BY THE OFFICE BOY

Las' munnth mi sister had a girl visitin' her an' she wuz sum peech. When they wuz a givin' oute good looks she wuz the first one at the kounter.

She had a kumplexion that maid pechez and kreme looke like bordin' hous koffee, an' every time I kot site ov her, you kood here mi hart beet louder than ma's 79c alarme klok.

I had bin savin' mi munney 2 uze at the konvention but I wuz so blaimed afrade that sum otther feller wood get a look in that I blowed it awl on her for sasapariller an' ise kreme an' otther luxuries the idel ritch iz akkustomed 2.

I thot I wuz a goin' strong an' leedin' the feeld by about 3 laps, but mi munney gaiv oute, an' then she sed she didden' hav' mutch uze 4 kids anny how.

I ast the Boss how kood I regain her affexions, an' he sed I koodent get bak wot I nevver had.

The Boss says that moost wimmen an' girles kan in2itively gage yure bank role an' that when they let you blo in yure last nikkel, the rales is beginnin' 2 spred an' yure doo for the ditch.

B 4 ma kut mi kurls an' I wuz

a littel feller, the girls usta grab me an' say, "ainte he sweete," an' now I gess they say, "aint he eezy."

Mi xperientz with gurls has bene moast disheartnin' an' I aint never goin' 2 B no sufferaget.

When I tole the Boss, he jus' laffed an' sed that evvery horse haz got 2 ketch hiz feat in the top rale a few times B 4 he B-kums a good hirdler. Me an' the Boss haz been troute fishin' up in the mountainz. Sum of the streemes didden seam 2 hav enuff watter in 'em to kover a fish, an' I ast the Boss how wuz it that the troutes kood swim in so littel watter, an' he sed troutes wuz fishes that knowed how 2 maik the moast ov thair sur-soundin's.

The Boss says that men an' fishes iz a good dele alike, the kommon varriety ov sukker will bite at enny thing that kums hiz way, even when he kan see the hook stikkin' oute an' then won't maik no fite 2 get away, while the gaim wons that's wurth while has got 2 B shown a new trik B 4 they will even knibbel, an' if you do hook 'em you kno' you hav' been in a skrap B 4 you land 'em.

I ast the Boss wuz a gaim sport the same as a gaim fish, an' he sed kno', that a ded gaim sport wuz moastly ornamentle, while a ded gaim fish wuz edibull.

I ketched one troute that had



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio
Roanoke, Va.*



2 old hooks in hiz gills, an' az I wuz lookin' him oaver, the Boss remarked that even the best ov us some times fale to proffit bi our past experientzes.

I ast the Boss wuzzent the troutes, when they wuz littel, tole by theire pa's an' ma's 2 B kareful wot they kinibbled at, an' he sed shure, but wood I pleeze observ that sum ov the troutes I kot wuz full grown.

The Boss says that thairs blaim few ov us that quits makin' errors ov judgement when we reech the aige ov diskretion, but that the feller that nevver maikes a mistaik iz seldom a towver ov strength in hiz kum-munity an' that every feller that haz don' somethin' worth while haz a goodly knumber ov skars in hiz private kollection.

We are havin' a grate time in Kaulzis City, an' I'll tel you awl aboute the konvention nex' time. Kantzis City is the onlly town I evver saw whear it's up hill goin' eether way.



It costs no more to be certain—

Specify "E. K. Tested."



The mark of chemical certainty.

THE LONG AND SHORT OF GRADATION

The best plate for photographic portraiture is the one which is capable of rendering the greatest number of tones, and which, when properly exposed and developed, has registered every tone of light and shade in its proper relation.

A perfect negative is one in which all values are in proper relation to one another and which, both in its color and gradation, is such that every one of its values may be printed without the necessity of dodging, after the negative has reached the printing frame.

It is not an easy task to reproduce from a solid round object, an image, on a flat surface, that will appear in its true form to the eye, both in correct perspective and gradation of light and shade, and in order to do so it becomes necessary to crowd as many tones as are possible between the two extremes of white and black, both of which must be used sparingly, whether the picture is represented in a high or low tone. To secure this effect of roundness one must necessarily begin with proper lighting, followed by the use of plates which are capable of registering the greatest number of tones, and a printing paper which will record every tone possessed by the negative.

In other and perhaps simpler terms, brilliant lightings with powerful gradation in connection with soft working plates and printing papers, will yield results which are far superior in quality to the soft or comparatively flat lightings, which are purposely made to favor contrasty plates or papers. This latter method is often adopted with the mistaken idea that the same effect will result. It is impossible to produce more quality in a negative than is in the lighting, or to expose and develop more gradation than the plate is capable of recording.

Let us suppose for example that we make up a portrait lighting composed of thirty tones, or halftones, and with each tone properly distributed. The first tone represents the strongest point of highlight and is placed with pure light from a north sky, the lower lights being graded and distributed with a dark screen placed near the subject and between the subject and the light.

The last tone represents the deepest shadow, the lower tones being graded and balanced by the use of a soft grey (instead of a white) reflector. We note that we now have a lighting covering a wide range, with an even and well balanced gradation—have roundness.

A plate which is capable of registering this range of tones and is especially capable of sepa-

rating the more delicate tones of the higher lights, is exposed sufficiently to register the lowest halftone in the shadows and is developed to a density which represents a relative key in which the lighting was made—the lighting as you saw it on the ground glass. The result is a bold, vigorous negative, full of detail and gradation, from its strongest light to its deepest shadow, with wonderful roundness. See illustration A.

Suppose that with the same lighting a plate possessing a scale of only twenty tones is used. Again sufficient exposure is given to produce proper detail in the shadows. We readily note that ten tones are blocked or sacrificed, either in highlights or shadows or both. One may remove those ten tones in lighting, by diffusion of highlights or reflection in shadows, but just that much quality will be lost in the modelling.

It is true that a lighting which has overtaxed the gradation of a plate may be handled to some advantage by adjusting the developer to best suit the condition, but the fact that the plate is developed to prevent glassy shadows and chalky highlights, does not mean that those ten tones were registered—they were lost between the strongest lights and deepest shadows, and the result is an arbitrary scale of gradation. See illustration B. Of



A. SEED PLATE, BRILLIANT LIGHTING, FULL GRADATION—
THE RESULT—ROUNDNESS.



B. ANOTHER PLATE, WITH SHORT GRADATION, SAME LIGHTING,
EXPOSURE AND DEVELOPMENT—THE RESULT—HARSHNESS.

course, the plate with thirty tones will do just as much with a lighting of twenty tones, as the plate with a shorter scale, but it will also do more. A piano with only six octaves will do the same work as one of eight octaves, so long as it is not put to the test of rendering music which is written in more than six octaves.

The next essential is a printing medium which is capable of recording every tone possessed by the negative, and this again requires a paper with an abundance of gradation. The portrait to be one which is true in its likeness, must have a full complement of tones ranging from white to black, and without chalk or soot.

Such portraits are recognized by the initiated as works of a high order of quality and are accepted by the uninitiated with much favor, providing, of course, that the expression and posing have been properly managed.

Aristo Platino Paper is capable of handling many tones and requires for its best results, negatives which are vigorous, brilliant and powerful in gradation. In the early days of developing papers, they were lacking in gradation to such an extent that it was impossible to render a good print on them from the best of Platino negatives. These papers, at that time, required a very soft, flat negative with little gradation, such as most any plate will render,

and photographic quality suffered through a lack of good modeling, which the operator did not dare put into the negative, since the paper would not reproduce it. Time and experience have again corrected this and the best gas-light papers are now improved to such an extent that they require, for the best results, negatives such as were made for Platino.

There are other advantages in the use of plates and papers permitting of bold lightings. Screens and shades used for modeling are much more effective under a clean, pure light, and exposures are shorter.

Seed plates, pyro developer and Artura paper form a combination that will give the whole gamut of tones—contrast without steepness—snap without harshness. With them you are not driven to the necessity of flat lightings to get softness. You can obtain vigor in the negative and roundness in the print, with nary a harsh line or clogged shadow.



*It's a
Seed Plate
you need.*



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio
Roanoke, Va.*



A DANGER SIGNAL MILKY FIXING BATHS

Many photographers have trouble during the warm summer months, with milky fixing baths, and as a good reputation may be very easily damaged by turning out a few prints of inferior quality, it is well to use all possible care and take all necessary precautions to insure perfect prints, even if it is just a trifle more trouble.

Prints must be hardened in the fixing bath, and alum is the best hardener. Alum in combination with hypo will release sulphur, but acetic acid and pure sulphite of soda forms a gas which prevents this releasing of sulphur, making a perfectly balanced acid fixing bath.

There are three reasons for sulphur being released, which causes the bath to become milky, but the effect on the print is practically the same in each case. Impure sulphite of soda contains sulphate, and the same is true of sulphite which has deteriorated through exposure to the air. Sulphate of soda added to hypo solution in very small quantities will cause sulphurization. Buy pure sulphite of soda and keep it in a tightly corked bottle.

If you are sure about the quality of your sulphite of soda—are sure it contains no sulphate—there is still another precaution to take in mixing your chemicals

for an acid fixing bath. Be sure the hypo is thoroughly dissolved before adding the hardener. This is important. If any hypo remains undissolved, the addition of the hardener will make the bath milky, which indicates that sulphur has been released.

A properly made acid fixing bath should never be allowed to become very warm. Even an unused fixing bath, if allowed to stand until it becomes warm and the gas formed by the acetic acid and sulphite of soda has partially evaporated, will become milky, even though a print has never been fixed in it. It becomes, in reality, a toning bath. For this reason, it is much better in warm weather to mix a fresh fixing bath each time prints are fixed. By making up a stock solution of hardener, it is only necessary to dissolve the proper quantity of hypo in the water and add the hardener. The use of glacial instead of No. 8 Acetic Acid will also cause sulphurization.

A print fixed in a milky acid fixing bath really begins to take on a sulphur tone while fixing, and while it may not be noticed at the time prints are taken from the bath, or while in the wash water, nevertheless the toning process has begun and will continue even after the prints have been laid out to dry, especially if the air is warm. The result is a print with brown or yellowish spots and sometimes a brown



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio
Roanoke, Va.*



tone fairly even over the entire print. The customer would say his pictures were fading.

Use tested soda of certain purity, being careful not to expose it to the air; keep a stock solution of hardener and mix fresh fixing baths as needed; do not add the hardener to the hypo until it is thoroughly dissolved and do not allow the bath to become warm after it has been mixed. These are all important. Of course, everyone knows a fixing bath should not be overworked, as prints will neither be properly fixed nor hardened in a bath that has had most of the chemicals worked out of it.

With these precautions carefully observed, no one should have any trouble in fixing prints, even in extremely warm weather.



PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED
BY PHOTOGRAPHERS AND
FOUND TO BE USEFUL

If you wish a small print from a negative for a locket or watch, it is not necessary to make a print and a negative, as some have been accustomed to doing. Instead, make the reduced print in the camera, after the following method:

Cut an opening in a large piece of cardboard and fasten the negative into this opening with bind-

ing strips. Hang the cardboard in a window which has been covered with one thickness of white tissue paper. The large cardboard mask which holds the negative will shield the lens from the light of the window. Place your camera square with the negative and focus image on the ground glass to the exact size of print wanted.

Place a sheet of Artura or Bromide paper between two pieces of clear glass and place in plate holder the same as a dry plate. Stop the lens down slightly, make the exposure and develop the print in the usual way.

The time of exposure will depend upon the lens, negative, strength of light and kind of paper used, but an experiment or two will give one a good idea of what exposure is necessary.

Not more than one or two of these prints are ordered, as a rule, and the above method will save much time and trouble when you have the original negative.

In a recent issue of the *Baltimore Sun* appeared a large half-tone illustration of a very pretty child with a white bunny held in its arms.

A note above the illustration gave the name and age of the child and the name of the photographer, stating that this same pet bunny had posed in more



FROM AN ARTURA IRIS PRINT

*By The Kidd Studio**Roanoke, Va.*

than two hundred and fifty of the photographer's child studies and was apparently very much contented with his part in the work of the studio.

Below the picture, in display type, was the name, address and telephone number of the studio and the line "Sittings by Appointment Only."

We see two very good suggestions here for other photographers. The advertising evidently had to be paid for by the photographer, but the attractive illustration was probably inserted free of charge. We presume the little girl was the daughter of

some prominent citizen or society matron.

The second suggestion is the use of a pet to hold the attention of the child while negatives are being made. The writer knows of several studio pets that have earned their living by posing with children, and the pictures are often very attractive.



Dust on plates comes from the inside of the camera more often than from the outside. Wipe the inside of the bellows with a damp cloth and avoid dust specks.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



Your family and friends want pictures of you as they are accustomed to see you—pictures with your natural, conversational expression.

Such portraits are a pleasure for us to make and for you to have made. Drop in and have a chat—you will hardly know you are being photographed. This is modern photography—the result is a natural, intimate likeness.

Make an appointment to-day.

THE
PYRO STUDIO

\$3,000.00

CASH PRIZES

For pictures to be used in
illustrating

Kodak Advertisements

OPEN TO ALL PROFESSIONAL
PHOTOGRAPHERS AND
THEIR EMPLOYEES

Write for circular giving details.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1913



St. Paul, Minn.	August 12, 13, 14
Des Moines, Iowa	August 19, 20, 21
Milwaukee, Wis.	August 26, 27, 28
Syracuse, N. Y.	September 2, 3, 4
Albany, N. Y.	September 10, 11, 12
Washington, D. C.	September 16, 17, 18
Cincinnati, Ohio	September 23, 24, 25





Port. No. 15, Price 30 cents



Port. No. 12, Price 30 cents

PORTRAIT SERIES OF CUTS FOR NEWSPAPER ADVERTISING

"There's a photographer in your town"

This series of cuts is offered the photographer that he may use our copy with suitable illustrations for newspaper advertising.

The logical way to direct the force of our national advertising to your studio is to reproduce our advertisements in your local paper with suitable illustrations, style of type and make-up, omitting our name and inserting *your* name, followed by the line "The Photographer in your town." The conditions governing our offer of these cuts are given on page 24.

Port. No. 12 is the illustration for our ad, "Mother was a beauty in her younger days." It appeared in *Cosmopolitan* and *McClure's*. Port. No. 13 is the illustration for the popular ad, "Sweet Sixteen comes but once in a lifetime." It appeared in *Everybody's*, *Munsey*, *Ladies' Home Journal* and *Woman's Home Companion*.

These advertisements were read by millions of people and both of them will bring you business if you will use them. The illustration on page 7 will be ready next month. Get your order in early each month for cuts and make the most of this advertising.

E. K. Co.

It's printing quality that counts—
printing quality you *get* in the Pyro
developed negative.

The color gives the printing density,
and the color may be varied at will.



Eastman Permanent Crystal Pyro

The chemical in the form of clean
crystals, acidified, ready for use.

It stays where you put it.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

The refinement of a rare etching best describes the quality found in prints on

EASTMAN

ETCHING
EB AND **ES**
BLACK SEPIA

PLATINUM

Discriminating patrons recognize and appreciate such quality.

Warm black prints with cold bath on **EB** — rich sepias with hot bath on **ES**

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

To retain in the print all
the delicate gradation and
roundness of a perfect negative,
together with brilliancy
and warmth of tone,

Use

ELON

Elon - Hydrochinon is the
ideal developer for Artura and
other developing-out papers.

Specify Elon in your next order.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

Best For Home Portraiture



THE new 8x10 F. & S. Home Portrait Camera is designed especially for Home Portraiture. It is easily portable, finished in the best possible manner and fitted with every necessary adjustment. The front is large enough to permit the fitting of Portrait lenses, and the bellows capacity is ample for the most exacting work.

SPECIFICATIONS:

Focal capacity	-	22 inches
Size of lens board	-	7 x 7 inches
Weight	-	11½ lbs.

THE PRICE:

F. & S. Home Portrait Camera, 8 x 10, without lens, including carrying case and 1 double plate holder	\$60.00
No. 0 Auto Studio Shutter	8.00
Extra 8 x 10 Sterling Plate Holders, each	\$2.50
F. & S. Home Portrait Tripod	7.50

SEND FOR CIRCULAR

Folmer & Schwing Division
EASTMAN KODAK CO.
ROCHESTER, N. Y.



FOR QUALITY PORTRAITS THE ARTIST CASE

(LISTED PAGE 9 OF SPRING CATALOG)



You slip the print in—
no pasting, no fussing.

Print is held in place and flat

Do you make Sheet Portraits? Then, the ARTIST CASE will appeal to you as NEW, ARTISTIC, PRACTICAL. For 7x11, 7½x9½, 6x10, 4x9, 5x8 and 4x6 prints. Buff, Black and White, Sepia tones. Sample on receipt of 7 one-cent stamps.

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

EASTMAN KODAK COMPANY

CHICAGO, U. S. A.

The Leading Card Novelty House of America.

YOU LOSE — WE LOSE when you don't insist on seeing the
ARTIST CASE—Three colors—Six sizes

Express your own individuality through the medium which permits of the greatest latitude in expression.

Zelta

Matte-Surface, Ready-Sensitized,
Four Grades

An albumen printing-out paper that is simple and certain in manipulation — produces the widest range of tones and effects.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

Reproduce the quality
of the negative in the
print.

ARTURA

has unequaled gradation
quality—the capacity for
rendering flesh tones.



ARTURA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

All Dealers.

